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low's overture, or, as he himself designates it, "symphonisches Stimmungsbild," "Nirwana," Dr. Damrosch's violin concerto; Liszt's symphonische Dichtung, "Ce qu'on entend sur la montagne;" and the "scene d'amour et fête chez Capulet," from Berlioz's "symphonie dramatique," "Romeo et Juliet." As a work of art, "Nirwana" is a miracle of complicity, abounding in instrumental effects both new and striking. It is constructed on some half-dozen short rhythmical or melodious themes, one or more of which, either alone or in combination, are treated contrapuntally in nearly every bar, with extreme cleverness. Interesting as a musical study as the score of it is, the attempt to portray in musical tones a metaphysical idea of the utmost abstruseness, in the absence of spontaneity of idea and of continuous melody, results in an impression both dreary and unsatisfactory. Dr. Damrosch's concerto in F sharp minor, admirably played by himself, proved to be a composition of remarkable freshness and effect, and free from all taint of eccentricity. The slow movement especially was full of poetic feeling, and, technically considered, exquisitely finished; the third, as rarely happens, forming an effective climax to the whole. Liszt's symphonische Dichtung, known in Germany as the "Berg" symphony, is an illustration of Victor Hugo's poem, "Ce qu'on entend sur la montagne." The poet hears two voices: the one immeasurable and gloriously harmonious, choring jubilant hymns of praise to the Lord; the other dull and plaintive, and swelling into blasphemous cries and curses. The one says "Nature," the other "Humanity." These two voices are heard striving and contending for superiority, till at last they combine in a glorious hymn of praise. The theme is a magnificent one, and as Liszt has conceived it, requires all the resources of the modern orchestra, including harps, bass clarinet, tantam and double-drum, which are employed in a manner at once original and strikingly sonorous, without the least approach to vulgarity. Though one misses the melodious continuity of the older masters, there is melody enough of a fragmentary character in it to ensure a satisfactory general effect, provided one is prepared to be content with the absence of the compact traditional symphonic form. The applause which followed the most spirited and thoroughly finished performance of it imaginable, was immense. Not less, and deservedly so, was that accorded to the scenes from Berlioz's "Romeo" symphony, a work more in accordance with the ordinary symphonic form, true to life, and abounding in melody of the most telling and enchanting character, and one which may safely be commended to Mr. Manns for performance at the Crystal Palace in preference to any work heard at this festival. Of the other new orchestral works, including overtures by E. Büchner and E. von Mihalovich, symphonies by R. Hol and E. Lassen, and a pianoforte concerto by F. Kiel, it is only necessary to say that for the most part they were evidently the works of practiced musicians, who show no leaning towards a new school, and are to be commended rather for their constructive ability and knowledge of instrumentation than for the originality of their ideas. The only other orchestral work which calls for mention was Beethoven's triple concerto, which, admirably played by MM. Lassen, Kömpel, and Grützmacher, never pleased me better. At a concert of sacred music held in

the church, several interesting specimens of old works by Palestrina, E. Fabio, David Perez, J. Seb. Bach, as well as Liszt's setting of the 23d Psalm and of the "Beatitudes," the two latter unpretending trifles, were beautifully executed by the Zalzungen choir. The chamber-music concert principally consisted of vocal duets by Schumann (Spanisches Liederspiel) and M. Cornelius, all charming, and exquisitely sung, as well as of songs by MM. Damrosch and Lassen, alike beautiful. The instrumental selection of new works included Liszt's "Zwei Legenden," for the pianoforte, entitled "St. Francis of Assisi preaching to the birds," and "St. Francis of Paula walking on the waves;" some variations for two pianofortes by A. Deprose; and a pianoforte trio by Fred. Praeger, of London, whose only peculiarity was the lucky fact of its being in one movement. As remarkable artistic displays, Herr Remenyi's performance of Hungarian airs on the violin, Herr Grützmacher's rendering of a suite and a sonata by J. S. Bach (both for the first time), on the violoncello, as well as Herr Wehle's playing of Leclair's sonata, "Le tombeau," for violin and pianoforte, will not easily be forgotten. On each occasion the theatre, in which three or four performances were given, was filled to its utmost limits, and the festival generally seems to have given universal satisfaction.

From Meiningen, after a two days' detour on foot through the most beautiful parts of the Thüringer-Wald, a region which, though seemingly unknown to English tourists, is well worth visiting, I came on to Eisenach in time to be present at a jubilee at the Wartburg, in celebration of its eighth centenary. For such a festivity no spot more rich in German historical associations could be named. Here, in the Castle of Wartburg, the ancient residence of the Landgraves of Thuringia, lived the pious St. Elizabeth of Hungary, with whose life and labors Professor Kingsley has familiarized English readers by his dramatic poem, "The Saint's Tragedy;" here the Minnesängers held their musical contests; and here Luther found an asylum from May, 1521, to March, 1522. The commemorative ceremonial of yesterday (the 28th) commenced with the celebration of divine service in the little chapel of the Wartburg, after which Luther's Hymn was sung in the courtyard by the assembled crowd. A banquet followed, and in the evening a performance of Liszt's oratorio, "St. Elizabeth," by command of the Grand-Duke of Weimar, who seems to take a special interest in music and musicians, and who, on this occasion, has behaved with the utmost liberality, putting his palace in Eisenach at Liszt's disposal, and issuing invitations for the performance of his oratorio to as many as could possibly be accommodated. The space being limited in the Ritter-saal, where the performance, conducted by the Abbé himself, took place, there has been a repetition of the oratorio to-day in the church here, which, as it possesses no less than four galleries, one above another, was literally crowded to the ceiling, and for which second performance, though I was the fortunate recipient of an invitation from the Grand-Duke for the first, I have remained. A second hearing of "St. Elizabeth," in every respect a noble work, has impressed me much in its favor. The subject, though in some points a painful one, is admirably adapted for musical treatment. The work is divided into six numbers or scenes. In the first,

Elizabeth is welcomed at the Wartburg as the bride of Ludwig, son of the Landgrave, by a wedding chorus of remarkable spirit and beauty. In the second, snatches of a hunting-song introduce Ludwig, Elizabeth's stingy and suspicious husband, who on meeting her alone and far away from home, inquires what she is doing. Afraid to confess that she is on an errand of mercy, carrying bread and wine to the poor, she is at first at a loss for an answer, but on Ludwig's pressing to know the contents of her apron, replies, "Roses." Ludwig, thinking to detect her in a falsehood, tears open her apron, when lo! roses fall out; the bread and wine having been miraculously changed into roses to cover her pious fraud. The two thereupon return thanks to God for his mercies. Of this exquisitely conceived scene, of course, the most is made. From end to end it is thoroughly beautiful. The character of the music now changes in scene third, in which occurs a most spirited march and chorus of Crusaders, with whom Ludwig departs to the Holy Land. Subsequently, news of his death is brought, whereupon his mother expels her daughter-in-law Elizabeth from the castle in the midst of a terrible storm, which the music wondrously depicts. Elizabeth, after spending the remainder of her days in tending and relieving the poor, at length dies. Thus an opportunity is provided for the introduction of a prayer, a chorus of beggars, and, on her death, of a chorus of angels. The work concludes with the saint's last obsequies: in the celebration of which the ecclesiastical music introduced has the most telling effect, and brings the whole to a satisfactory termination. Contrary to expectation, though an ecclesiastical as well as a Hungarian coloring is faithfully maintained throughout the work, there is no lack of beautiful and simple melody. When treating sacred subjects, Liszt has fully proved in this and other late works not only his willingness to adjure his former eccentricity, but also his ability to appear in a simple and natural light. The possession of such qualities as melody, simplicity, and general effectiveness, will go far to recommend his "St. Elizabeth," a work which, I am inclined to think, will some day be accepted as the best and most original of its kind that up to this date has appeared since Mendelssohn's "Elijah."

EISENACH, Aug. 29.

ORIGIN OF THE SONATA IN F., (Op. 17.)—Beethoven had promised the celebrated horn-player Ponto, to write a sonata for pianoforte and French horn, and play it with him at his (Ponto's) concert. This had been announced, and the sonata put on the printed programme, though not one note of it had been written; Beethoven on this, as, indeed, on almost every occasion, putting off until the last moment the composition of a work which was to be ready at a stated time. It was not until the day before the concert that he put pen to paper on the composition in question; but before the hour for performance came, every note was written down and the sonata ready for the anxious Ponto.

DURING five or six long years, Flotow endeavored, but in vain, to get his delightful comic opera, *Martha*, performed on the Paris stage. At length it was received by the Theatre Lyrique, and has just been performed for the one hundredth time—a curious lesson to managers.